

Renaissance Painting : An Overview

Grades 9-12

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Teacher note:

Please have students bring pencil, eraser and paper to the distance learning program, along with a photocopy of the viewing guide which accompanies these materials. Students will be asked to participate in a perspective drawing activity.

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Teacher Information Guide:

Program Objectives:

Students will learn and understand...

1. Scientific observation affected the appearance of Renaissance art. Using the enclosed activities, including an on-camera viewing guide, students will improve their understanding of the concept of one-point perspective.
2. A growing perception of people as individuals promoted portraiture.
3. The Renaissance reflected a renewed interest in ancient Greek and Roman learning.

National Education Standards:

For Fine Arts - Visual Arts (grades 9-12):

- Understanding and applying media, techniques, and processes.
- Using knowledge of structures and functions
- Understanding the visual arts in relation to history and cultures.
- Making connections between visual arts and other disciplines.

For Social Sciences - World History (grades 5-12):

- Era 6: The emergence of the first global age, 1450-1770

For Language Arts - English (grades K-12):

- Evaluation Strategies
- Communication Skills
- Applying Knowledge
- Evaluating Data
- Developing Research Skills

Program Description:

Selected paintings from the CMA collection help acquaint students with the Renaissance, the transitional period of European history in which learning and the arts blossomed and medieval thought was gradually subjected to the beginnings of scientific scrutiny. Portraiture, early landscape elements, and contemporary details in these works show the artists' growing attention to the world around them. Specialized vocabulary words (e.g. perspective, patron, altarpiece, tondo) introduce basic concepts related to Renaissance painting.

This lesson includes teaching extensions on one-point perspective in which students give flat shapes the appearance of three dimensional objects by drawing converging lines to a vanishing point. These same principles are used in a follow up project for drawing a room in 3-D. Further, a videoconference viewing guide on perspective adds an engaging interactivity to this distance learning lesson.

Prerequisite Activity:

Please complete the "Renaissance Prerequisite Lesson" for one-point perspective included with these materials. Comprehending this concept is important for understanding Renaissance aesthetics and how the attitude toward representing the illusion of three-dimensionality at this time impacted art and its public perception in the centuries that followed, even to the present day. Students will review and practice this concept during the lesson with the enclosed viewing guide.

Teaching Extensions:

1. Vocabulary in Context (language arts)

Copy the vocabulary list below for the students. Have them choose ten terms and write their definitions before the date of the videoconference. During the videoconference, ask the students to write down the art work that is mentioned in connection with each of the terms they defined (e.g.: altarpiece: Madonna and Child with Saints, Ugolino da Siena).

**As soon as possible after the videoconference have the students discuss these terms more fully (2-3 sentences) in the context of images used for the distance learning lesson.
Additional information can derive from research.**

Terms to Define:

Altarpiece
Cartoon
Chiaroscuro
Composition
Flemish
Florence
Foreshortening
Fresco
Mannerism
Netherlands

Patron
Perspective
Portrait
Tempera
Tondo

2. Essay on Renaissance Artists (language arts, art history)

Ask students to select three names from the following list. Write two paragraphs on each person, describing his contribution to the Renaissance and information about his life, and/or manner of working if the person you have chosen was an artist.

***Botticelli, Sandro (school of)**

*Bronzino, Agnolo
*Cranach, Lucas
*del Sarto, Andrea
*Durer, Albrecht (prints in CMA collection)
*El Greco
*Lippi, Filipino
*Lippi, Filippo
*Michelangelo Buonarroti (drawing in CMA collection)
Alberti, Leon Battista
Brueghel, Pieter the elder
Brunelleschi, Filippo
da Vinci, Leonardo
Donatello
Francesca, Piero della
Ghiberti, Lorenzo
Giotto de Bondone
Grunewald, Matthias
Holbein, Hans
Machiavelli, Niccolo
Mantegna, Andrea
Masaccio
Medici, Piero de
Raphael Sanzio
Robert Campin
Titian
Ucello, Paolo
van der Weyden, Rogier
van Eyck, Jan (The Cleveland Museum of Art has a painting by a member of the Circle of van Eyck)
Vasari, Giorgio

*an example of this artist's work is in the collection of The Cleveland Museum of Art

3. Image Comparison (language, visual arts)

Using the enclosed images, compare and contrast these three different Renaissance styles, or create a drawing, painting or collage combining artistic elements from all three.

4. *Literature Comparison (language arts)*

Expand the discussion of Renaissance literature by asking students to compare Castiglione's "Of the Chief Condition and Qualities of a Wayting Gentywoman" with his "A Brief Rehersall of the Chief Conditions and Qualities in a Courtier"

The excerpts can be found at the end of this teacher packet and were taken from:

<http://darkwing.uoregon.edu/~rbear/courtier/courtier.html#brief>

Ask students how these passages are indicative of male and female roles during the Renaissance and how they compare to today's expectations of men and women. Then ask students to write an essay describing a virtuous man or woman in the 21st century.

5. *Perspective Extension (visual arts)*

Reinforce students' understanding of perspective drawing by completing the "Renaissance Post Activity Lesson" included with these materials.

Suggested Reading:

Gallowitz, Karl Ludwig. *The Handbook of Italian Renaissance Painters*. Munich: Prestel Verlag, 1999.

Labella, Vincenzo. *A Season of Giants 1492-1508: Michelangelo, Leonardo, Raphael*. Little, Brown and Company Publishers, 1990. Grades 8 - adult

Pedroco, Filippo and Simonetta Nava. *Painting in Renaissance Italy: 400 Masterpieces*. New York: Rizzoli International Publications, 1999.

Stokstad, Marilyn. *Art: A Brief History*. New York: Harry N. Abrams, Inc., 2000, pp. 252-303.

Wilkins, David G. et al. *Art Past, Art Present*. New York: Prentice-Hall and Harry N. Abrams, Inc., 1997, pp. 242-337.

Renaissance Related Websites:

- Renaissance Art and Architecture at www.encarta.msn.com

- Illuminated Manuscripts Tour at the Cleveland Museum of Art
<http://www.clevelandart.org/museum/collect/manuscrp/index.html>
- The Galileo Project – includes information on the life and work of Galileo, maps, timelines, information on Renaissance Florence and Tuscany
<http://es.rice.edu/ES/humsoc/Galileo/>
- For student-produced websites on the Renaissance, search www.thinkquest.org
- Investigating the Renaissance – an exploration of a renaissance painting through art conservation methods www.artmuseums.harvard.edu/Renaissance/

Distance Learning initiatives at The Cleveland Museum of Art are supported by a major grant from the Ohio SchoolNet Telecommunity, with additional support from the Martha Holden Jennings Foundation and the Ameritech Foundation.

Renaissance Prerequisite Lesson

CMA Distance Learning (To be completed before video conference)

I. PROJECT: ONE-POINT PERSPECTIVE

II. CURRICULUM CONTENT: Art Studio and Art History

- A. General Description – Students will be introduced to one-point perspective through the drawing of geometric 3-D shapes. They will watch and participate in a demonstration of how to draw different shapes in one-point perspective. This lesson is to be completed prior to distance learning video conference, giving students a better understanding of the concepts on one-point perspective.
- B. Cognitive Goals:
1. Recognize a vanishing point.
 2. Understand how perspective creates the illusion of 3-D shapes and space on a 2-D surface.
 3. Know that the horizon line is at eye level.
 4. Learn that linear perspective was an important development in art during the Renaissance.
- C. Affective Goals:
1. Ask questions about how to draw different shapes.
 2. Volunteer to draw part of a shape on the board.
 3. Practice drawing the shapes themselves (on the practice worksheet).
- D. Psycho/Motor Skills:
1. Drawing straight lines with a ruler.
 2. Drawing lightly with a pencil.
 3. Drawing parallel and converging lines.
- E. Vocabulary: defined

vanishing point – the point on the horizon line where all the lines converge, in one-point perspective

horizon line – eye level, the vanishing point(s) will always be located on the horizon line

perspective – any graphic system that creates a sense of 3-D space on a 2-D surface (one-point has one vanishing point, but other types of perspective may have more than one)

parallel – two lines are parallel if they run in the same direction indefinitely – they will never touch (or converge)

converge – lines converge when they gradually come together at a point, from different directions

F. Materials/Tools:

Pencils or pens, rulers, erasers, worksheets (worksheet and answer key is provided with this packet), chalk and chalkboard (for demonstrations), images of artwork using perspective (provided with this packet)

III. TEACHING STRATEGIES

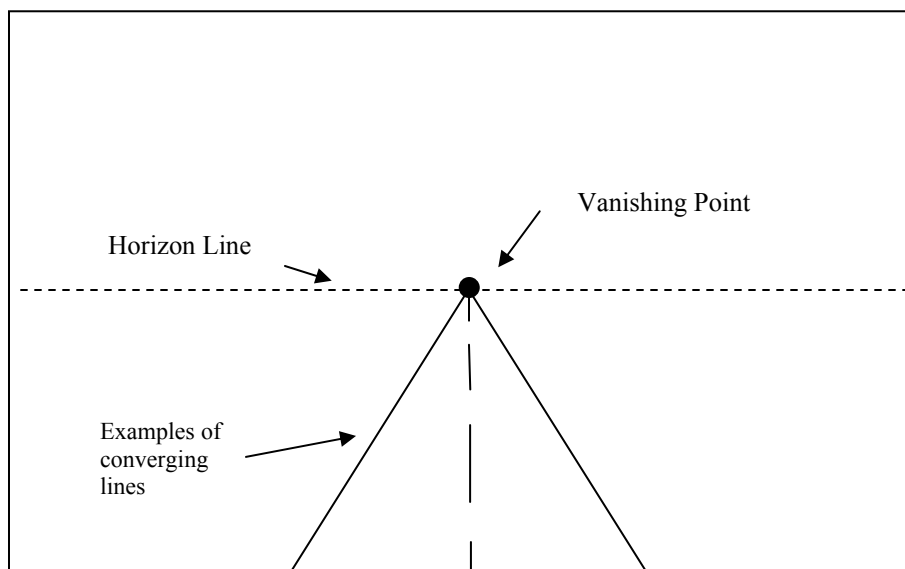
A. Motivation: (Artistic, Intellectual)

Showing the examples from the Cleveland Museum of Art, as well as demonstrating on the board how to draw shapes in perspective will motivate the students.

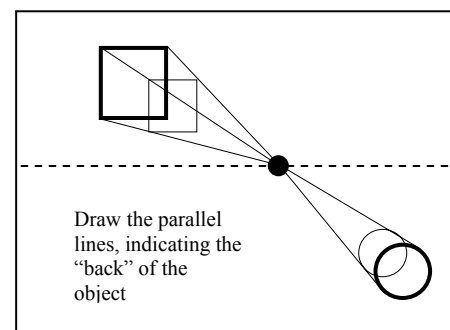
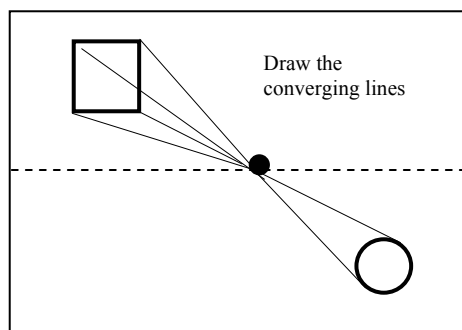
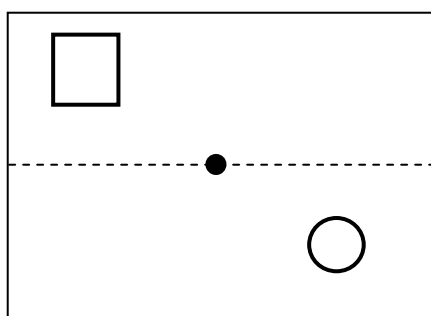
B. Methodology/Procedure:

1. Ask class if anyone knows what “perspective” is.
2. Explain that linear perspective was first demonstrated in the 15th century in Rome, by Filippo Brunelleschi (1377-1446). Leon Battista Alberti (1404- 1472) was the first to record this perspective system, for other artists to use. This was an important development in the art of the Renaissance

3. Explain one-point perspective (drawing on the board)
 - a. The horizon line is at our eye level.
 - b. There is one vanishing point, located on the horizon line.
 - c. Perspective creates the illusion of 3-D space on a 2-D surface.



3. Show examples from the collection of CMA (enclosed with this packet or from website: <http://www.clevelandart.org/Explore/>) and how the lines in these pictures converge. (If possible, draw on tracing paper over the image.)
4. Demonstrate drawing different shapes in perspective on the board.



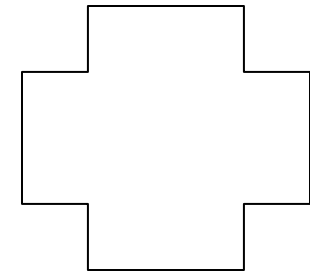
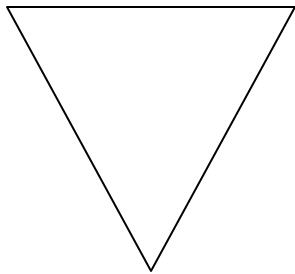
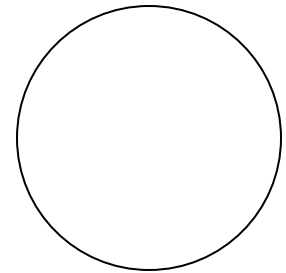
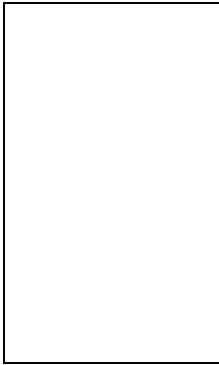
5. Have some of the students come up to the board and try drawing some of the lines.
6. Pass out the worksheets. (An Answer Key is provided for the teacher's use.)
7. On the back of the worksheet, teacher asks the students to write the answers to three questions.
 - a. What type of perspective is this?
 - b. What is the line at eye level called?
 - c. What is the dot where all the lines converge (come together) called?
8. Students will complete the worksheets by the end of class.

IV. EVALUATION: critical analysis of observed results

A. Student – Evaluation based on ability to follow directions and pay attention. Assessment also based on how accurately they complete the practice worksheet. A similar activity will be done during the video conference, which will review these concepts.

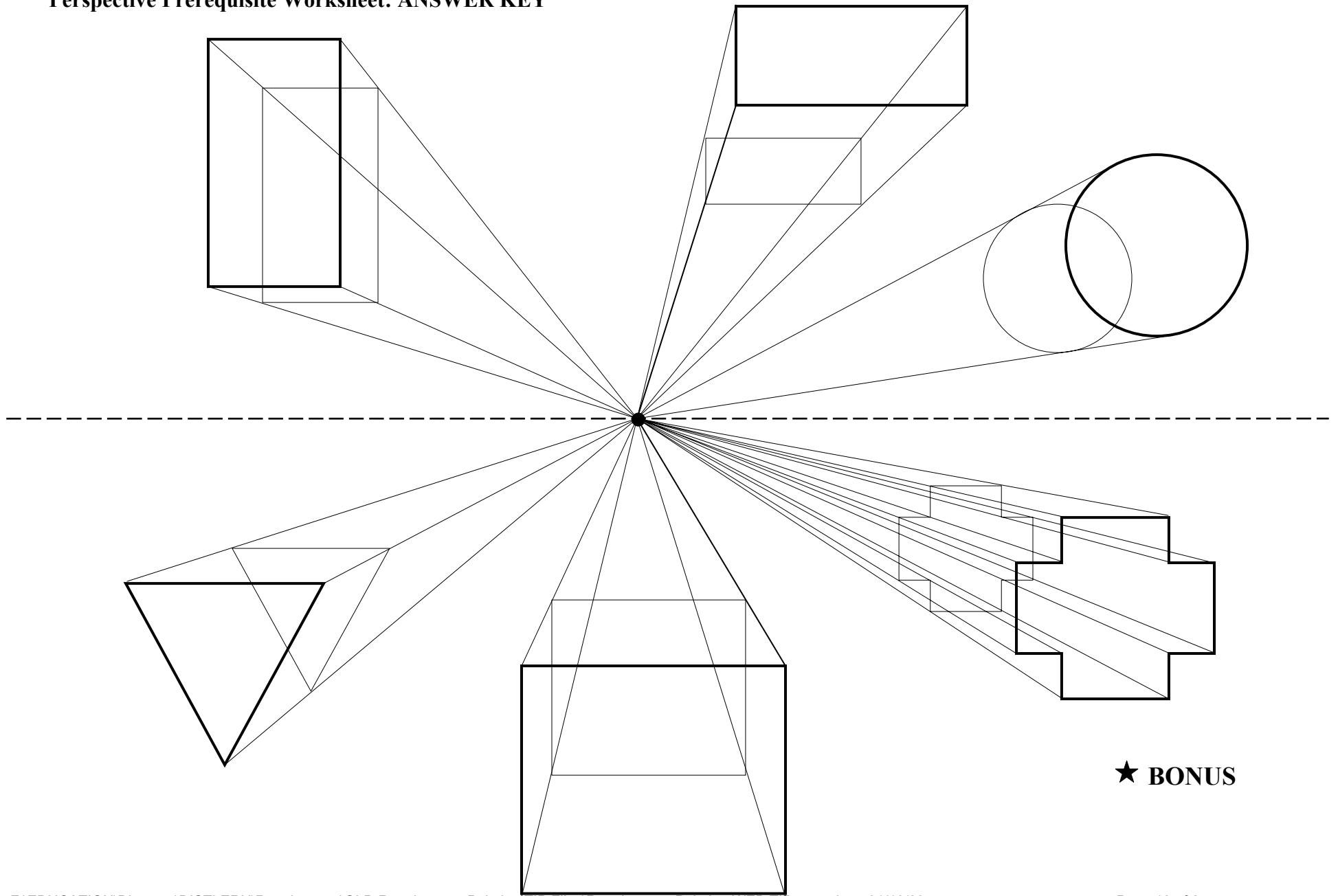
B. Teacher – Evaluation based on ability to hold students' attention. Assessment also based on how well the students grasp concepts on one-point perspective.

Perspective Prerequisite Worksheet



★ **BONUS**

Perspective Prerequisite Worksheet: ANSWER KEY

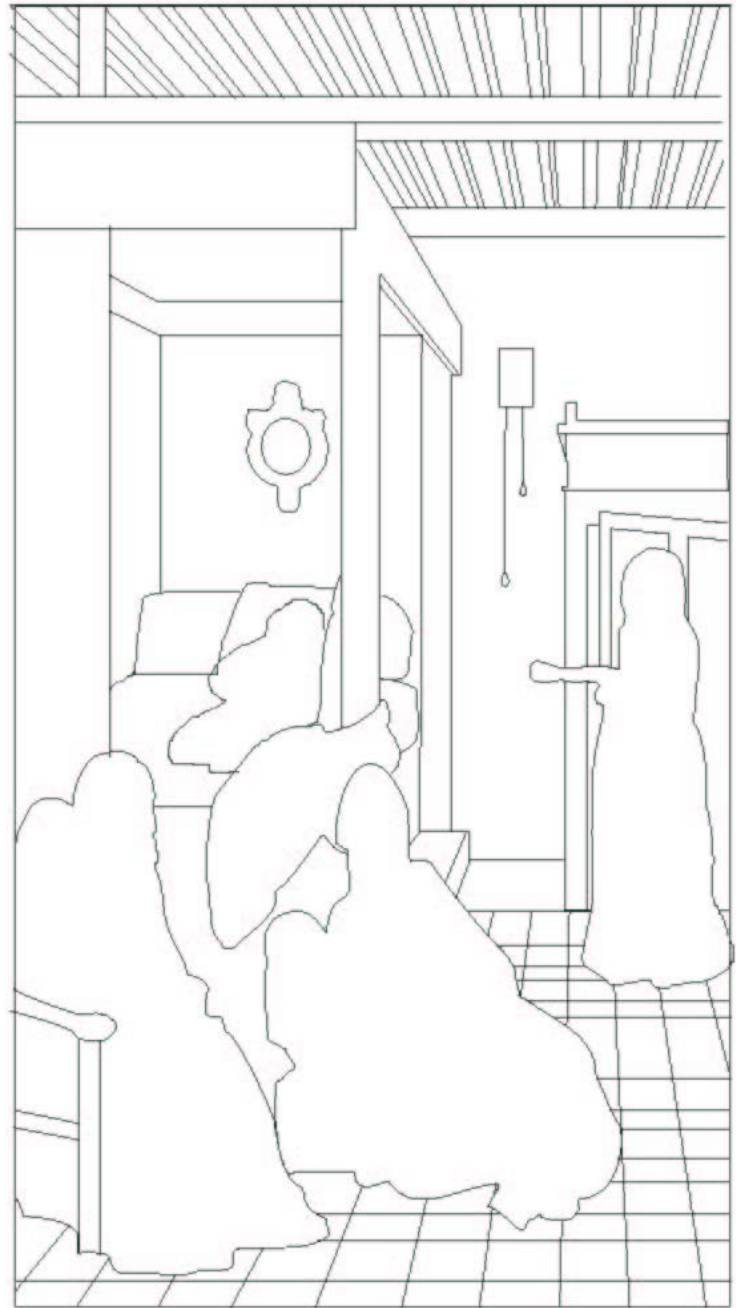


★ BONUS

VIEWING GUIDE

Part One

Name: _____



1. Using the outline image and your ruler, draw over the lines, which indicate perspective lines in this picture. (Hint: the lines of the bed, floor and ceiling which are coming together.)
2. Find the point where the lines of the bed and ceiling come together (converge) in this picture.
3. Determine where the eye level is in this picture, and draw that line.

VIEWING GUIDE : Part Two

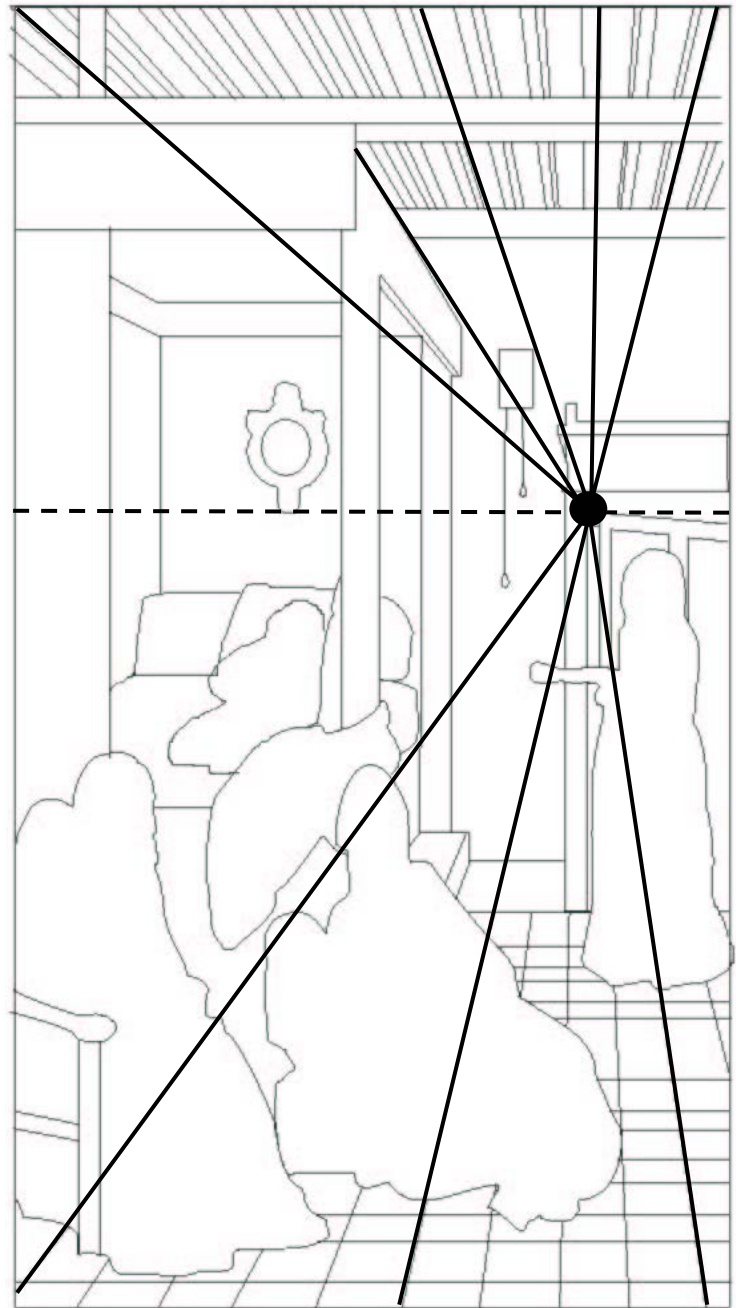
1. What is the name of the point where the lines converge (come together)?

2. What is the line showing our eye level in the picture called?

3. What type of perspective is this? _____

VIEWING GUIDE : ANSWER KEY

Part One



- 1 Using the outline image and your ruler, draw over the lines, which indicate perspective lines in this picture. (Hint: the lines of the bed, floor and ceiling which are coming together.)
2. Find the point where the lines of the bed and ceiling come together (converge) in this picture.
3. Determine where the eye level is in this picture, and draw that line.

VIEWING GUIDE : Part Two

1. What is the name of the point where the lines converge (come together)?
Vanishing Point
2. What is the line showing our eye level in the picture called?
Horizon Line
3. What type of perspective is this? **One-Point Perspective**

Renaissance Post Activity Lesson

CMA Distance Learning (To be completed after video conference)

I. PROJECT: ONE-POINT PERSPECTIVE – Part Two (**Bedroom Scenes**)

II. CURRICULUM CONTENT: Art Studio and Art History

A. General Description – Students have participated in the video conference on the Renaissance. After seeing the use of one-point perspective during the Renaissance, the students will now create a bedroom scene of their own (based on CMA's *The Birth and Naming of St. John the Baptist*), using the concepts learned. This lesson is to be completed after the distance learning video conference, giving students a better understanding of the concepts of one-point perspective.

B. Cognitive Goals:

1. Recognize a vanishing point.
2. Understand how to make objects appear 3-D on a 2-D surface.
3. Know that the horizon line is at eye level.
4. Understand that perspective creates the *illusion* of 3-D space.
5. Learn that linear perspective was an important development in art during the Renaissance.

C. Affective Goals:

1. Ask questions about how to draw different shapes.
2. Attempt drawing different objects (bed, nightstand, dresser, etc.) in one-point perspective.
3. Create their own bedroom scenes in one-point perspective.

D. Psycho/Motor Skills:

1. Drawing straight lines with a ruler.
2. Drawing *lightly* with a pencil (so lines may be erased easily).
3. Drawing parallel and converging lines.
4. Drawing over the final pencil lines with black felt tip markers (if desired).
5. Adding color to their scenes (time permitting) – with colored pencils, markers, etc.

E. Vocabulary: defined

vanishing point – the point on the horizon line where all the lines converge, in one-point perspective

horizon line – eye level, the vanishing point(s) will always be located on the horizon line

perspective – any graphic system that creates a sense of 3-D space on a 2-D surface (one-point has one vanishing point, but other types of perspective may have more than one)

parallel – two lines are parallel if they run in the same direction indefinitely – they will never touch (or converge)

converge – lines converge when they gradually come together at a point, from different directions

F. Materials/Tools:

Pencils or pens, rulers, erasers, bedroom scene example (provided with this packet – may be run off as a handout for the students), chalk and chalkboard (for demonstrations), images of artwork using perspective (provided with this packet), 9 x 12 manila paper for practice drawing, 12 x 18 heavy white paper for final drawing, black felt tip (fine) markers – if using, colored pencils, etc.

III. TEACHING STRATEGIES

A. Motivation: (Artistic, Intellectual, Imaginative)

The students will review their shape worksheets, as well as the viewing guide they completed during the video conference. The teacher will show the examples from the Cleveland Museum of

- a. Draw objects in the room, beginning with simple forms.
- b. Draw details on the ceiling, floor and walls (windows, doors, tiles, etc.)
4. Students begin drawing their practice bedroom scenes on manila paper.
5. After teacher approval, students may begin drawing their scenes on the final white paper.
6. When drawing is complete, students will erase their guidelines.
7. Students may go over their final lines with black felt tip marker.
8. Students may add color to their scenes, time permitting.

IV. EVALUATION:

- A. Student – Evaluation based on ability to follow directions. They must meet all of the requirements of the drawings (at least one aspect in perspective on each wall, floor and ceiling.) Drawings will be assessed on accuracy and understanding of perspective, as well as creativity and craftsmanship. Neatness and attention to detail will also be noted.
- B. Teacher – Evaluation will be based on ability to clearly explain drawing methods and demonstrate these on the board. Teacher should encourage students to be original in designing their rooms and attempt more difficult objects if capable. Assessment also based on ability to hold students' attention, in addition to how well students grasp overall concepts of one-point perspective.

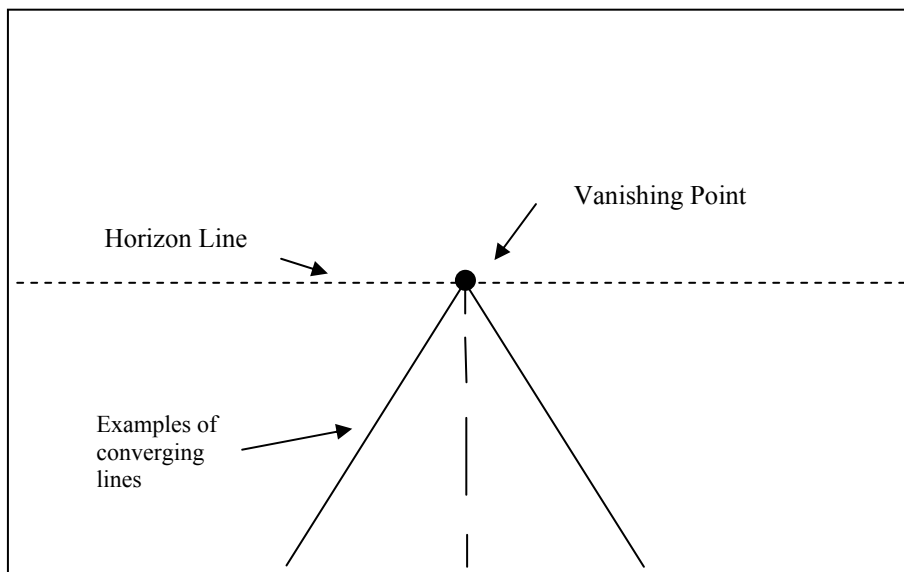
V. RECOMMENDATIONS:

This lesson was originally done without giving the students a reference sheet to help them draw their rooms and furniture, and the instructor had to sketch little examples on everyone's paper (even after drawing a demo on the board.) By giving them a sample to view at their desks, the demo seemed more effective. Plus, it helped give students some ideas for their own bedrooms. However, the teacher must keep reminding the students not to *copy* the sample – their bedrooms should be original.

Art, as well as demonstrate on the board how to draw furniture in perspective by starting with basic geometric shapes, to motivate the students.

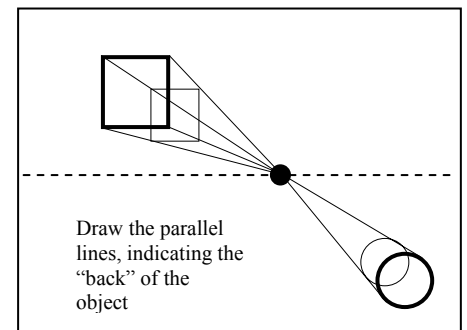
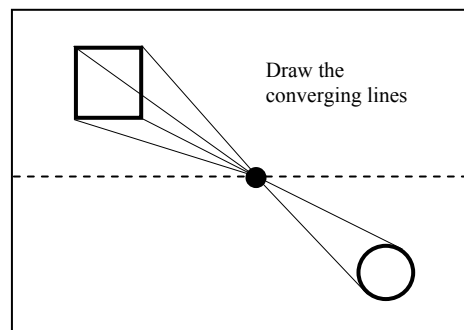
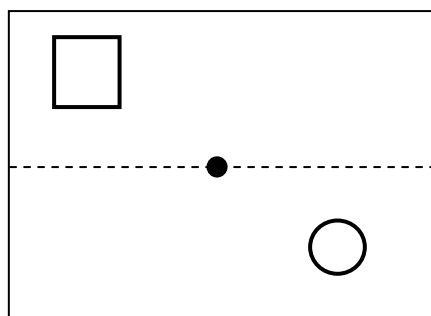
A. Methodology/Procedure: (*lesson may need to last for more than one class period*)

1. Teacher shows *The Birth and Naming of St. John the Baptist*, and any other examples.
2. Review one-point perspective (drawing on the board)
 - a. The horizon line is at our eye level.
 - b. There is one vanishing point, located on the horizon line.Perspective creates the illusion of 3-D space on a 2-D surface.



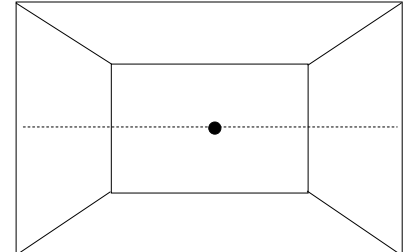
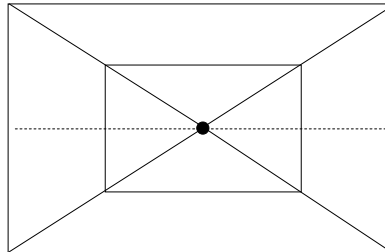
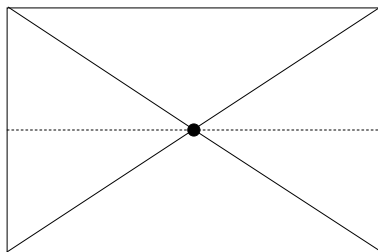
3. Pass back the students worksheets and viewing guides.

4. Review drawing the different shapes on the board.



5. Teacher will now explain how to draw a room (drawing example on the board.)

- After the horizon lines and vanishing point are established, draw a line from each corner of the paper, for walls.
- A rectangle is then drawn in the middle of the paper, to create the back wall.
- Extra lines may then be erased (remind students to draw *lightly* at first.)



Writing About Art

Learning to write about art is a helpful tool in understanding it. Once the observer knows what to look for in a piece of artwork, it becomes easier to both write about and understand the work. Listed below is a guideline that will help you.

Questions to ask yourself as you write:

1. *What do you see? What is this picture about?*

People

Objects

Scene – time and place

Action – what is going on ?

2. *How is the work made --what materials, tools, or process are used? What elements has the artist manipulated? The following list may be helpful.*

Oil, watercolor, pastel, ink, clay

Palette knife, brush, pen, chalk, etching, screen printing

Color, light, line, shape, space

3. *How does the work make you feel?*

Happy, sad, anxious, angry, nostalgic, adventurous

Are the brushstrokes rough or smooth, or are they evident at all? Are the colors hot or cool Is the subject matter active or quiet, ? Are the lines flowing, irregular or discontinuous?

In addition to analyzing the work, it is also important to do a little research about the artist such as when and where the artist lived. What were some of the things the artist was concerned about and how is this apparent in his or her work? Were there things in the artist's life that inspired him or her? In short:

4. *What can you learn about the artist:*

What country is the artist from?

What can you find out about his or her experiences?

What ideas or feelings is the artist suggesting?

Finally, play the role of the art critic. Art criticism is based on a number of things. Think, for example, about the style the artist is using. You may want to consider the following approaches the artist may have taken:

Realism: The artist accurately describes the subject matter – the art looks real.

Formalism: The artist has experimented with shape, color, space in an unusual way.

Now put it all together! You decide - has the artist succeeded in doing what you think he or she tried to do?

Excerpts from *The Book of the Courtier* by Baldassare Castiglione

The excerpt below comes from *The Book of the Courtier* by Baldassare Castiglione published in 1528. This English translation is that of Sir Thomas Hoby (1561) as edited by Walter Raleigh for David Nutt, Publisher, London, 1900. It was transcribed by Risa S. Bear at the [University of Oregon](http://darkwing.uoregon.edu/~rbear/courtier/courtier.html#brief) during the summer of 1997. Additional selections from *The Book of the Courtier* may be found at:

<http://darkwing.uoregon.edu/~rbear/courtier/courtier.html#brief>

A BREEF REHERSALL OF THE CHIEFE CONDITIONS AND QUALITIES IN A COURTIER

- To be well borne and of a good stocke.
- To be of a meane stature, rather with the least then to high, and well made to his proportion.
- To be portly and amiable in countenance unto whoso beehouldeth him.
- Not to be womanish in his sayinges or doinges.
- Not to praise himself unshamefully and out of reason.
- Not to crake and boast of his actes and good qualities.
- To shon Affectation or curiosity above al thing in al things.
- To do his feates with a slight, as though they were rather naturally in him, then learned with studye: and use a Reckelesness to cover art, without minding greatly what he hath in hand, to a mans seeminge.
- Not to carie about tales and triflinge newis.
- Not to be overseene in speaking wordes otherwhile that may offende where he ment it not.
- Not to be stubborne, wilful nor full of contention: nor to contrary and overthwart men after a spiteful sort.
- Not to be a babbler, brauler, or chatter, nor lavish of his tunge.
- Not to be given to vanitie and lightnesse, not to have a fantastick head.
- No lyer.
- No fonde flatterer.
- To be well spoken and faire languaged.
- To be wise and well seene in discourses upon states.

- To have a judgement to frame himself to the maners of the Countrey where ever he commeth.
- To be able to alleage good, and probable reasons upon everie matter.
- To be seen in tungen, and specially in Italian, French, and Spanish.
- To direct all thinges to a goode ende.
- To procure where ever he goeth that men may first conceive a good opinion of him before he commeth there.
- To felowship him self for the most part with men of the best sort and of most estimation, and with his equalles, so he be also beloved of his inferiours.
- To play for his pastime at Dice and Cardes, not wholye for monies sake, nor fume and chafe in his losse.
- To be meanly seene in the play at Chestes, and not overcounninge.
- To be pleasantlie disposed in commune matters and in good companie.
- To speake and write the language that is most in use emonge the commune people, without inventing new woordes, inckhorn tearmes or straunge phrases, and such as be growen out of use by long time.
- To be handesome and clenly in his apparaile.
- To make his garmentes after the facion of the most, and those to be black, or of some darkish and sad colour, not garish.
- To gete him an especiall and hartye friend to companye withall.
- Not to be ill tungen, especiallie against his betters.
- Not to use any fonde saucinesse or presumption.
- To be no envious or malicious person.
- To be an honest, a faire condicioned man, and of an upright conscience.
- To have the vertues of the minde, as justice, manlinesse, wisdom, temperance, staidenesse, noble courage, sober-moode, etc.
- To be more then indifferentlye well seene in learninge, in the Latin and Greeke tungen.
- Not to be rash, nor perswade hymselfe to knowe the thing that he knoweth not.
- To confesse his ignorance, whan he seeth time and place therto, in suche qualities as he knoweth him selfe to have no maner skill in.

- To be brought to show his feates and qualities at the desire and request of others, and not rashlye presse to it of himself.
- To speake alwaies of matters likely, least he be counted a lyer in reporting of wonders and straunge miracles.
- To have the feate of drawing and peincting.
- To daunce well without over nimble footinges or to busie trickes.
- To singe well upon the booke.
- To play upon the Lute, and singe to it with the ditty.
- To play upon the Vyole, and all other instrumentes with freates.
- To delite and refresh the hearers mindes in being pleasant, feat conceited, and a meerie talker, applyed to time and place.
- Not to use sluttish and Ruffianlike pranckes with anye man.
- Not to beecome a jester of scoffer to put anye man out of countenance.
- To consider whom he doth taunt and where: for he ought not to mocke poore seelie soules, nor men of authoritie, nor commune ribaldes and persons given to mischeef, which deserve punishment.
- To be skilfull in all kynd of marciall feates both on horsbacke and a foote, and well practised in them: whiche is his cheef profession, though his understandinge be the lesse in all other thinges.
- To play well at fense upon all kinde of weapons.
- To be nimble and quicke at the play at tenise.
- To hunt and hauke.
- To ride and manege wel his horse.
- To be a good horsman for every saddle.
- To swimme well.
- To leape wel.
- To renn well.
- To vaute well.
- To wrastle well.
- To cast the stone well.

Sildome in open syght of the people but privilye with himselfe alone, or emonge hys friendes and familiers.

- To cast the barr well.
- To renn well at tilt, and at ring.
- To tourney.
- To fight at Barriers.
- To kepe a passage or streict.
- To play at *Jogo di Canne*.
- To renn at Bull.
- To fling a Speare or Dart.
- Not to renn, wrastle, leape, nor cast the stone or barr with men of the Countrey, except he be sure to gete the victorie.
- To sett out himself in feates of chivalrie in open showes well provided of horse and harness, well trapped, and armed, so that he may showe himselfe nymeble on horsbacke.
- Never to be of the last that appeere in the listes at justes, or in any open showes.
- To have in triumphes comelie armour, bases, scarfes, trappings, liveries, and such other thinges of sightlie and meerie coulours, and rich to beehoulde, wyth wittie poesies and pleasant divises, to allure unto him chefflie the eyes of the people.
- To disguise himself in maskerie eyther on horsbacke or a foote, and to take the shape upon hym that shall be contrarie to the feate that he mindeth to worke.
- To undertake his bould feates and couragious enterprises in warr, out of companye and in the sight of the most noble personages in the campe, and (if it be possible) beefore his Princis eyes.
- Not to hasarde himself in forraginge and spoiling or in enterprises of great daunger and small estimation, though he be sure to gaine by it.
- Not to waite upon or serve a wycked and naughtye person.
- Not to seeke to come up by any naughtie or subtill practise.
- Not to commit any mischevous or wicked fact at the wil and commaundesment of his Lord or Prince.
- Not to folowe his own fansie, or alter the expresse wordes in any point of his commission from hys Prince or Lorde, onlesse he be assured that the profit will be more, in case it have good successe, then the damage, if it succeade yll.
- To use evermore toward his Prince or L. the respect that becommeth the servaunt toward his maister.

These thinges in open syght to delyte the commune people withall.

- To endeavour himself to love, please and obey his Prince in honestye.
- Not to covett to presse into the Chambre or other secrete part where his Prince is withdrawen at any time.
- Never to be sad, melancho[l]ie or solemn beefore hys Prince.
- Sildome or never to sue to hys Lorde for anye thing for himself.
- His suite to be honest and reasonable whan he suyth for others.
- To reason of pleasaunt and meerie matters whan he is withdrawen with him into private and secrete places alwayes doinge him to understande the truth without dissimulation or flatterie.
- Not to love promotions so, that a man shoulde thinke he coulde not live without them, nor unshamefastlye to begg any office.
- Not to presse to his Prince where ever he be, to hould him with a vaine tale, that others should thinke him in favor with him.
- To consyder well what it is that he doeth or speaketh, where in presence of whom, what time, why, his age, his profession, the ende, and the meanes.
- The final end of a Courtier, where to al his good condicions and honest qualities tende, is to beecome an Instructor and Teacher of his Prince or Lorde, inclininge him to vertuous practises: and to be francke and free with him, after he is once in favour in matters touching his honour and estimation, alwayes putting him in minde to folow vertue and to flee vice, opening unto him the commodities of the one and inconveniences of the other: and to shut his eares against flatterers, whiche are the first beeginninge of self leeking and all ignorance.
- His conversation with women to be alwayes gentle, sober, meeke, lowlie, modest, serviceable, comelie, merie, not bitinge or sclaundering with jestes, nippes, frumpes, or railinges, the honesty of any.
- His love towarde women, not to be sensuall or fleshlie, but honest and godly, and more ruled with reason, then appetyte: and to love better the beawtye of the minde, then of the bodie.
- Not to withdrawe his maistresse good will from his felowlover with revilinge or railing at him, but with vertuous deedes, and honest condicions, and with deserving more then he, at her handes for honest affections sake.

OF THE CHIEF CONDITIONS AND QUALITYES
IN A WAYTYNG GENTYLWOMAN

- To be well born and of a good house.
- To flee affectation or curiositie.
- To have a good grace in all her doinges.
- To be of good condicions and wel brought up.
- To be wittie and foreseeing, not heady and of a renning witt.
- Not to be haughtie, envious, yltunged, lyght, contentious nor untowardlye.
- To win and keepe her in her Ladies favour and all others.
- To do the exercises meete for women, comlye and with a good grace.
- To take hede that give none accasion to bee yll reported of.
- To commit no vice, nor yet to be had in suspition of any vice.
- To have the vertues of the minde, as wisdome, justice, noblenesse of courage, temperance, strength of the mide, continency, sobermoode, etc.
- to be good and discreete.
- To have the understandinge beinge married, how to ordre her husbandes substance, her house and children, and to play the good huswyef.
- To have a sweetenesse in language and a good uttrance to entertein all kinde of men with communication woorth the hearing, honest, applyed to time and place and to the degree and dispostion of the person which is her principall profession.
- To accompany sober and quiet maners and honesty with a livelie quicknesse of wit.
- To be esteemed no lesse chast, wise and courteious, then pleasant, feat conceited and sober.
- Not to make wise to abhorr companie and talke, though somewhat of the wantonnest, to arrise and forsake them for it.
- To geve the hearing of such kinde of talke with blushing and bashfulnesse.
- Not to speake woordes of dishonestye and baudrye to showe her self pleasant, free and a good felowe.
- Not to use over much familiaritie without measure and bridle.

- Not willinglie to give eare to suche as report ill of other women.
- To be heedfull in her talke that she offend not where she ment it not.
- To beeware of praysinge her self undiscreatlye, and of beeing to tedious and noysome in her talke.
- Not to mingle with grave and sad matters, meerie jestes and laughinge matters: nor with mirth, matters of gravitie.
- To be circumspect that she offend no man in her jesting and tauntynge, to appeere therby of a readye witt.
- Not to make wise to knowe the thing that she knoweth not, but with sobernesse gete her estimation with that she knoweth.
- Not to come on loft nor use to swift measures in her daunsinge.
- Not to use in singinge or playinge upon instrumentes to muche devisiion and busy pointes, that declare more cunning then sweetenesse.
- To come to daunce, or to shewe her musicke with suffringe her self to be first prayed somewhat and drawen to it.
- To apparaile her self so, that she seeme not fonde and fantasticall.
- To sett out her beawtye and disposition of person with meete garmentes that shall best beecome her, but as feininglye as she can, makyng semblant to bestowe no labour about it, nor yet to minde it.
- To have an understandinge in all thinges belonginge to the Courtier, that she maye gyve her judgements to commend and to make of gentilmen according to their worthinesse and desertes.
- To be learned.
- To be seene in the most necessarie languages.
- To drawe and peinct.
- To daunse.
- To devise sportes and pastimes.
- Not to be lyghte of creditt that she is beloved, thoughe a man commune familierlye with her of love.
- To shape him that is oversaucie wyth her, or that hath small respecte in hys talke, suche an answer, that he maye well understande she is offended wyth hym.

- To take the lovyng communication of a sober Gentyelman in an other signifycatyon, seeking to straye from that pourpose.
 - To acknowelege the prayeses whyche he giveth her at the Gentylmans courtesye, in case she can not dissemble the understandinge of them: debasyng her owne desertes.
 - To be heedefull and remembre that men may with lesse jeopardy show to be in love, then women.
 - To geve her lover nothing but her minde, when eyther the hatred of her husband, or the love that he beareth to others inclineth her to love.
 - To love one that she may marye withall, beeing a mayden and mindinge to love.
 - To shewe suche a one all signes and tokens of love savyng suche as maye put hym in anye dyshonest hope.
 - To use a somewhat more famylyar conversation wyth men well growen in yeeres, then with yonge men.
 - To make her self beloved for her desertes, amiablenesse, and good grace, not with anie uncomelie or dishonest behaviour, or flickeringe enticement with wanton lookes, but with vertue and honest condicions.
 - The final ende whereto the Coutier applieth all his good condicions, properties, feates and qualities, serveth also for a waiting Gentilwoman to grow in favour with her Lady, and by that meanes so to instruct her and traine her to vertue, that she may both refraine from vice and from committing anye dishonest matter, and also abhorre flatterers, and give her self to understand the full troth in every thyng, without entring into self leeking and ignorance, either of other outward thinges, or yet of her owne self.
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Images for Renaissance Painting: An Overview

The Cleveland Museum of Art



Christ on the Cross, c. 1600- 1610. El Greco, Spanish. CMA 1952.222



The Birth and Naming of John the Baptist. Juan de Flandes, Spain, c. 1500. CMA 1975.3



Hunting Near Hartenfels Castle, dated 1540. Lucas Cranach the Elder, German. CMA 1958.425



The Holy Family with the infant Saint John and Saint Margaret, Filippino Lippi, Italian c. 1495.
CMA 1932.227



Saint Anthony Abbott and Saint Michael, Filippino Lippi, Italian, c. 1457-1458.
CMA 1964.150.2